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SSGT TS RAE

THE HEART OF A TEXAN.

By--James Britton

- (1) EXT. CASTROVILLE STREET.  
Saloon in the foreground. Horses tied to rack with Pete Miller's horse nearest to camera. Usual street atmosphere with caret or vaquero crossing street, or anything indicative of Border country.  
Slowly Iris in with Neal (King Calhoun) coming down the street toward saloon. Overlap this to shot farther down the street in which Neal rides into close-up as he slows his horse and stops looking over the lay of the land. Neal shows rather a set determination.
- Title KING CALHOUN, A SON OF OLD TEXAS.  
---NEAL HART.
- (2) EXT. STREET AS IN ENDING OF SCENE 1.  
Closer shot of Neal as he looks over the street and sees.
- (3) EXT. SALOON FROM NEAL'S DIRECTION IN PART IRIS.  
Horses tied to rack in front of saloon. (make horses turn heads toward camera in this.)
- (4) EXT. STREET AS IN SCENE 2.  
Neal spots his horse and overlap to first long shot in which Neal rides on down the street till he is near horses. He stops, looks over one horse (Miller's) and satisfied this is the one he is looking for, looks toward saloon.
- (5) Lap dissolve. ( ) Blank scenes left for emergency in splitting up scenes.
- (6)
- (7) EXT FRONT OF SALOON AS NEAL SEEKS IT  
(Or, if advisable, on location, switch this to longer shot, taking in Neal and the horses as he stands looking at saloon)  
Overlap this to INTERIOR OF SALOON, showing plenty of atmosphere. Pete Miller, with three of his men, are standing at the bar. Miller has his back to bar with his elbows hooked back of the bar. He is telling the world how tough he is. This scene overlaps back to exterior of saloon as we first show it in this scene and cuts to
- (8) CLOSE-UP OF NEAL  
as he drops the reins and shifts his gun belt slightly and walks toward the saloon door.
- (9) CLOSER SHOT OF SALOON DOOR (Little street atmosphere)  
Old Mex passes or drunken cowboy comes from saloon. Nea 1

enters saloon door. Steps into door. Holds them ajar for a moment as he takes in situation, then enters.

(10) DUP. SCENE 9  
from interior on location showing street background.

(11) INT. SALOON  
Close-up of door as Neal enters and stops looking intently at Miller.

(12) INT. SALOON  
Full shot with lots of action.

(13) INT. SALOON  
Close-up of Neal still watching.

(14) INT. SALOON  
Semi close-up of Miller and his three men (in Iris). Miller is enjoying his own vulgar repartee as his men listen to him. Miller boisterous.

Title PETE MILLER ETC.

(15) INT. SALOON  
Close-up of Miller as he strings a wise crack and throws his head back in an outburst of laughter.

(16) CLOSE-UP OF NEAL  
intently watching Miller.

(17) CLOSE-UP OF MILLER IN THE MIDST OF HIS LAUGH  
As he is about to tell them some more, he seems to feel a disturbing presence. This sobering him and his eyes dart here and there into the crowd.

(18) CLOSE-UP OF NEAL  
Still concentrated on Miller.

(19) CLOSE-UP OF MILLER  
Still searching the crowd. His eyes rest on Neal, and a hateful expression comes over him.

- (20) CLOSE-UP OF NEAL  
Does not change his expression as he coolly watches Miller.
- (21) LONG SHOT OF INTERIOR SHOWING COMPLETE SITUATION  
All activity ceases and as the crowd realize that there is something wrong, some of them duck, others stand perfectly still watching Neal
- (22) CLOSE-UP OF MILLER  
He slowly unhooks his right arm from the bar and starts his hand for his gun.
- (23) CLOSE-UP OF NEAL.  
Says calmly:-  
Title "MOVE YOUR HAND AN INCH MORE, AND I'LL AMPUTATE IT!"
- (24) CLOSE-UP OF MILLER  
He hesitates and stands paralyzed.
- (25) LONG SHOT OF INT. TAKING IN FULL SITUATION  
Crowd gives them more room. Some more of them get under cover.
- (26) CLOSE-UP OF NEAL.  
Speaks:-  
Title "THIS COUNTRY ISN'T BIG ENOUGH TO HOLD BOTH OF US, MILLER, AND I'M GOING TO STAY!"
- (27) SEMI CLOSE-UP OF MILLER AND HIS THREE MEN  
The three men, watching Neal, slowly move out of scene. Miller starts to say something and changes his mind.
- (28) CLOSE-UP OF NEAL.  
He speaks:-  
Title "I HOPE I DON'T SEE YOU AGAIN!"  
As he finishes title, he jerks his head toward door.
- (29) CLOSE-UP OF MILLER  
He looks sideways as if expecting help from his men. Sees that he is alone, looks back at Neal. Lowers his eyes and starts to slouch out.

- (30) LONG SHOT OF INT.  
as Miller slouches across to door and exits.
- (31) CLOSE-UP OF NEAL AS MILLER PASSES HIM  
He watches Miller out the door and then lets his gaze wander back to small crowd in rear of saloon.
- (32) SMALL CROWD IN REAR  
Miller's three men are in this crowd and as Neal looks at them, they start to crowd still farther back. (If we can get that dirty white cat I have seen around the studio grounds, we will have him sleeping under a chair in the rear of the set.)
- (33) SHOT OF CAT SLEEPING UNDER CHAIR  
Legs of the crowd showing as they back up. Boot comes down on cat's tail hard and cat does his stuff.
- (34) SHOT OF CROWD AS IN SCENF 32  
As cat stampedes from crowd, crowd stampedes from cat.  
Miller's three men go out thru backdoor.
- (35) SEMI CLOSE-UP OF NEAL SHOWING DOOR  
He takes advantage of the commotion and quickly exits thru door.
- (36) EXTERIOR SALOON  
Neal comes from door. Miller and his horse have disappeared. He satisfies himself of this and turns to his horse.
- (37) LONGER SHOT OF SALOON AND STREET  
As Neal mounts and slowly rides away.
- (38) INT. OF SALOON  
Crowd coming from cover. Bartender rises from back of bar and wipes sweat from face with apron. Cat licking wounded tail etc. (Indian (Comanche Horse) who has been present thru all this sidles out door.
- (39) 40 and 41 - to break up scene 38.
- (40) EXT. REAR DOOR OF SALOON  
Indian comes out and sneaks away hurriedly.

- (43) EXT. (yard in Castroville where we saw the old well) SHOOTING THRU YARD TO STREET.  
Old Mexican woman drawing water at well. Neal comes into view on street as woman leaves well and Indian comes into scene from around back of house (running). He spots Neal and takes out after him as Neal leaves scene. Indian evidently does not want to be seen so he keeps to the yard.
- (44) SHOOTING THRU ONE OF THOSE RUINED STONE BLDGS. AT CASTROVILLE showing a bit of street beyond. Indian comes into picture from camera and runs thru building as he reaches old doorway in front of building. Neal rides up into picture on street. Indian calls to him and Neal stops horse.
- (45) CLOSE-UP OF NEAL ON HORSE  
As he pulls up and looks at Indian. His hand slides around toward gun.
- (46) SEMI CLOSE-UP OF INDIAN  
As he assures Neal that he is a friend, and cautions him to be quiet, that he wants to tell him something.
- (47) SHOOTING THRU OLD RUINS  
As Neal rides over until he is framed in doorway.
- (48) SEMI CLOSE-UP OF NEAL ON HORSE  
and Indian on ground, inside of ruins. Indian sees that Neal is going to listen to him so as all Indians do, he introduces himself.  
Title "ME COMANCHE HORSE."
- (49) CLOSE-UP OF NEAL  
as he looks the Indian over carefully and with smile says:-  
Title "YOU HAVEN'T ENOUGH LEGS TO BE A HORSE."
- (50) SEMI CLOSE- UP OF BOTH  
As Indian, very muchhurst, starts to explain:-  
Title "YOU NO SABE! COMANCHE HORSE, DAS MY NAME.  
MY FATHER SPOTTED HORSE. HE BIG COMANCHE  
WARRIOR."

- (51) CLOSE-UP OF NEAL  
still kidding, says:-  
Title "THAT'S HORSE AN' HORSE. GO AHEAD."
- (52) SEMI CLOSE-UP OF TWO  
As Indian draws closer and almost whispers:-  
Title :"DEES MILLER, HE'S MUY BAD MAN."  
And Neal figures that this is the usual Injun Bunk. Says:-  
Title :"HE'S NOT AS BAD AS YOU FOLKS AROUND HERE THINK."  
Comanche much hurt now that this man does not believe him, protests the truth of his statement and as if in proof, says  
Title :"I AM USE MY EAR FOR LISSEN DEES MORNING---"  
And as he talks overlap to exterior of broken Red Bluffs. The Indian slithers thru the brush to the edge and peers over.
- (53) NARROW WASH  
Miller going away from camera up the wash. As he disappears around bend
- (54) EXT. TOP OF BLUFF  
Indian follows Miller.
- (55) EXT. TOP OF ANOTHER BLUFF  
Indian comes in as before, keeping under cover.
- (56) EXT. WASH  
Miller thru again.
- (57) TOP OF BLUFF  
Indian follows.
- (58) EXT. MILLER'S CAMP IN BOTTOM OF WASH  
(Set up rough, lean to of boards and brush against wall of wash. Cover roof with dirt. This is small affair about the size of a blanket. Underneath this is some camp equipment and scattered about are such articles as pack outfit, two or three branding irons, several ropes, couple of saddles, quarter of beef, if available, is hanging somewhere)

in the camp. Build up pretty good rock stove and etc.) Miller's three men are busy here and there in camp. One of them is cutting some steaks from the beef quarter. General camp atmosphere. As Miller rides in thru the narrow wash and dismounts. Two of his men come to him as he turns his horse loose and squats in the shade.

- (59) TOP OF BLUFF OVERLOOKING MILLER'S CAMP  
Comanche comes in cautiously and looks over.
- (60) SHOT OF MILLER'S CAMP  
As the Indian sees it.
- (61) TOP OF BLUFF  
Comanche listens.
- (62) MILLER'S CAMP  
Miller, very sore about something, is talking earnestly to his men.
- (63) TOP OF BLUFF OVERLOOKING CAMP  
Comanche listens. This scene overlaps to same set as in 52. Neal and Comanche as we left them. Comanche talking, says:-  
Title "AND HE SAY 'DIS TIME I TAKE DE GIRL AND ALL DOSE DAM CATTLES TO MEXICO'."
- (64) CLOSE-UP OF NEAL  
as he studies the Injun.
- (65) SEMI CLOSE-UP OF BOTH  
as Indian swears to what he has said and Neal asks :-  
Title "WHERE IS THIS CAMP?"  
Indian says that he will show him if he will follow. Neal agrees, but tells him:-  
Title "IF THIS IS A TRICK YOU WILL BE A DEAD HORSE."  
Comanche says that will be all right and motions Neal to follow. Comanche ducks back thru old ruins as Neal starts around.

- (66) EXT. OLD RUINS  
Longer shot as Comanche comes from the rear and Neal comes around the side. Comanche drops into a trot and Neal follows out. FADE OUT.
- Title FADE IN
- "MA" JACKSON'S HERITAGE WAS THE "76" RANCH AND A DETERMINATION TO RUN IT AS "DAD" JACKSON HAD RUN IT BEFORE HE PASSED ON.
- (67) EXT. JACKSON RANCH NEAR CORRAL  
'Ma' Jackson rides up to fence and dismounts. (Ma Jackson is dressed as a man. She wears overalls, chaps, boots, flannel shirt and large sombrero. She is wearing 'Dad' Jackson's outfit even to his belt, holster, gun and spurs. This is the result of her determination to "run the Rancho" as Dad, her husband, had done before he died. Her attempt to be a man is pathetic for she cannot hide her motherly soul even with her hair tucked tight up into a sombrero). As she dismounts, we come to a
- (68) CLOSE-UP OF MA JACKSON  
looking off toward
- (69) SEMI LONG SHOT OF JUNE JACKSON, MA'S DAUGHTER  
As she comes to door of Ranch or busy at something in the yard.
- Title INTRODUCING JUNE JACKSON
- (70) CLOSER SHOT OF JUNE FOR INTRODUCTION  
She turns and sees
- (71) SEMI CLOSE-UP OF MA  
as she calls
- Title "WHERE IS THAT COMANCHE, JUNE? THEM FEEDERS HAS BUSTED OUT OF THE PASTURE AND-----"  
as Ma continues to talk, she leaves scene toward
- (72) SEMI CLOSE-UP OF JUNE  
as she answers her mother rather hesitatingly.
- Title "HE -- WENT --- TO TOWN."

- (73) SEMI CLOSE-UP OF JUNE  
as she finishes title and her mother comes in to her. Mother seems surprised that Indian should leave and she starts to lecture June for allowing it:-
- Title "JUNE, IT IS ALMOST IMPOSSIBLE FOR ME TO KEEP UP THE WORK ON THE RANCH SINCE I FIRED PETE MILLER AND THAT DIRTY BUNCH OF RUSTLERS HE HAD WORKING FOR US, AND I---"
- (74) SEMI CLOSE-UP OF JUNE AND MOTHER  
As mother continues to tell her that the Indian must not be allowed to leave the ranch. June has been very nervous thru her mother's speech and now mother notices it. She stops talking suddenly and after moment, asks June what is wrong. June now in a frightened manner starts to tell her mother:-
- Title "MOTHER, MILLER WAS HERE."
- Mother at first angry then anxious toward her daughter, questions her.
- (75) CLOSE-UP OF JUNE  
As she starts to tell mother of following incident (overlap this to exterior of Creek bed near Castroville). It is not necessary to show why June is there. She stands in semi close-up looking almost into camera, very much scared.
- (76) SEMI CLOSE-UP OF PETE MILLER  
Sitting on his horse, watching her.
- (77) LONG SHOT TAKEN FROM PETE'S ANGLE TAKING IN BOTH HE AND THE GIRL  
The girl turns and runs toward the house (house not shown in these shots) and Pete takes in after on horse and quickly heads her off. He dismounts and she, seeing that she can not pass, stops.
- (78) SEMI CLOSE-UP OF PETE AND THE GIRL  
As Pete leaves his horse and goes toward her. He plants himself squarely in front of her and makes a sneering remark
- (79) EXT. ALONG CREEK  
Neal rides in to Creek and as horse starts to drink, he looks off.

- (80) IRIS SHOT OF SCENE 78  
From Neal's angle
- (81) CLOSE-UP OF NEAL  
As he watches Pete and girl. He is not particularly interested as Pete has not made a move toward girl yet.
- (82) SEMI CLOSE-UP OF PETE AND GIRL  
As he reaches out to take her by the arm. Girl turns to run but Pete catches her as she turns. He jerks her back toward him and they start struggle.
- (83) CLOSE-UP OF NEAL AS HE WATCHES  
He has straightened up in his saddle now and for a short flash watches.
- (84) SEMI CLOSE-UP AS IN SCENE 82  
Struggle
- (85) CLOSE-UP OF NEAL  
He has seen enough and starts out.
- (86) LONGER SHOT (covering about half the distance between Neal and the struggle.) Neal leaves 85 and rides past camera on run.
- (87) SEMI LONG SHOT WITH PETE AND GIRL STRUGGLING IN FOREGROUND AND  
Neal coming like Hell in the back. As girl breaks away from Pete, Neal arrives and takes to him (bulldogs him from horse)  
They start to put it on.
- (88) 89 - 90 - 91 - 92 - 93 - 94 - 95 - 96 - 97 - 98 - 99 to break up  
fight between Neal and Pete with girl watching.
- (100) EXT. AT CREEK  
At end of fight which will probably end up with Neal chucking Pete Miller into that catfish hole near the ranch house.  
Neal orders Pete to leave which he rather ungracefully does,  
and Neal crosses to the girl.

- (101) SEMI CLOSE-UP OF NEAL AND THE GIRL  
 Girl badly frightened. Neal apologizes to her:-  
 Title "I AM SORRY, MISS, TO HAVE TO CONDUCT MYSELF THAT WAY BEFORE A LADY AND IF YOU WILL FORGIVE ME THIS ONCE, I'LL TRY NOT TO DO IT AGAIN."  
 Neal finishes this title smiling as if to relieve the girl of her fear. Girl finally calms herself sufficiently to stammer her gratitude. Neal assures her that there is nothing for her to fear and the girl says:-  
 Title "MY MOTHER AND I ARE ALONE HERE ON THE RANCH AND I AM AFRAID HE WILL COME BACK."
- (102) CLOSE - UP OF NEAL  
 as he looks from the girl to the direction in which Miller disappeared and back to the girl. He asks:-  
 Title "HAS HE BOthered YOU BEFORE?"
- (103) SEMI CLOSE-UP OF GIRL AND NEAL  
 As girl replies:-  
 Title "YES, SEVERAL TIMES. HE WAS WORKING HERE AND MOTHER FIRED HIM ON ACCOUNT OF IT."  
 Neal thinks this over a moment and then tells girl that he thinks she will be safe now, but girl is still afraid and says:-  
 Title "I WOULD FEEL SAFER IF HE WAS CLEAR OUT OF THE COUNTY."
- (104) CLOSE-UP OF NEAL AS THIS REMARK HAS ITS EFFECT  
 He looks off toward where Miller went and again to the girl, says:-  
 Title "THAT WOULD BE BETTER, WOULDN'T IT?"
- (105) NEAL AND GIRL  
 Girl seems to get double meaning of Neal's remark. She looks up at him questioningly. He knows what he is going to do now and he takes her by the arm and as they go out toward the ranch house overlap to scene 75 with girl in close-up talking to mother.
- (106) SEMI CLOSE-UP OF GIRL AND MOTHER  
 As mother questions girl further and girl tells mother.  
 Title "---AND WHEN I TOLD COMANCHE ABOUT IT, HE LEFT FOR TOWN ON A RUN"

As mother tries to figure this out.

- (107) EXT. TRAIL NEAR RED BLUFFS  
Neal and Comanche on trail. Comanche leading on foot.
- (108) EXT. MILLER'S CAMP  
Miller and his three men in heated session. Miller cursing everybody he can think of.
- (109) EXT. ANOTHER PIECE OF TRAIL NEAR BLUFFS  
Comanche advises Neal to get down and proceed afoot. Neal gets down and as Comanche starts out, Neal stops him with:-  
"REMEMBER, COMANCHE NO TRICKS."  
Comanche assures him that he is on the square, and they proceed. Neal very carefully keeping Comanche ahead.
- Title
- (110) EXT. MILLER CAMP  
Miller still gives them Hell
- (111) EXT. TOP OF BLUFFS IMMEDIATELY OVER MILLER CAMP  
Comanche gets down and crawls to edge. He looks over and beckons to Neal who is carefully watching Indian. Neal drops to one knee and with hand on gun still being careful, he peers over the side.
- (112) EXT. MILLER'S CAMP FROM ABOVE  
If possible taking in Neal and Comanche in foreground looking over.
- (113) NEAL AND COMANCHE AS NEAL  
Satisfied now that the Injun is all right. Settles himself to see what he can see.
- (114) MILLER'S CAMP  
Miller is talking:-  
Title "I'LL MOVE THAT WHOLE DAMNED OUTFIT INTO MEXICO."

- (115) CLOSE-UP OF NEAL AND COMANCHE LISTENING  
Comanche looks toward Neal as if Miller's remark squared him.
- (116) MILLER'S CAMP  
Miller still talking turns to one of his men and says:-  
Title "LINK, GET OUT AND WATCH THE JACKSON RANCH. WE'LL RAID 'EM TONIGHT!"  
Man called Link starts to his horse.
- (117) CLOSE-UP OF NEAL AND COMANCHE  
Neal starts to draw back from the edge and signals the Injun to follow, which he does.
- (118) MILLER'S CAMP  
Link rides out thru narrow pass.
- (119) EXT. TRAIL WHERE WE LEFT NEAL'S HORSE  
Ned and Injun come cautiously in and Neal tells Injun that they will go to the ranch. Injun mounts back of Neal and they ride out. FADE OUT  
Title BACK ON THE "76".
- (120) FADE IN  
EXT. RANCH HOUSE  
Girl standing in doorway watching down road. She sees something and turns and calls into house. As she turns back
- (121) EXT. RANCH HOUSE  
Longer shot as Neal and Comanche ride up in hurry and dismount near door.
- (122) CLOSER SHOT AS  
June steps down from door. Neal and Comanche come near to June and "Ma" Jackson comes to doorway. June introduces Neal to her mother. Mother acknowledges introduction and says:-  
Title "I HOPE YOU'LL EXCUSE THE WAY I'M DRESSED, MR. CALHOUN, I'M TRYING TO DO A MAN'S WORK."  
To which Neal replies:-

"I AM ONLY SORRY, MRS. JACKSON, THAT IT IS NECESSARY FOR YOU TO TAKE A MAN'S PLACE."

Ma takes rather kindly to Neal and asks him if he will come in.

- (123) CLOSE-UP OF NEAL.  
He says "No thank you—"  
Title "I HAVE A RATHER IMPORTANT MESSAGE FOR YOU."
- (124) SHOT OF GROUP AS MOTHER AND DAUGHTER  
rather anxiously look at Neal.
- (125) CLOSE-UP OF NEAL  
He hesitates and speaks:-  
Title "COMANCHE AND I HAVE JUST OVERHEARD PETE MELLER AND HIS GANG PLANNING TO RAID THIS RANCH AND I FIGURED YOU WOULD NEED A LITTLE HELP."
- (126) GROUP AS MOTHER IN FRIGHT  
Places her arm around her daughter and both stand in fear as Neal starts hurriedly to reassure her.
- (127) EXT. NEAR RANCH BLDG.  
Link (from Miller's camp) arrives and sneaks as near as possible to group to listen in.
- (128) SHOT OF GROUP  
Neal is calming mother as best he can. He offers his services to her:-  
Title "IF YOU WILL ALLOW ME, I WILL BE GLAD TO TAKE CHARGE OF THIS AFFAIR FOR YOU."  
Ma starts to thank him but he puts her off with the excuse that there is too much to do for him to stop for thanks.
- (129) NEAR RANCH BLDG.  
Link listening.

- (130) SHOT OF GROUP AT RANCH HOUSE  
Neal turns to Comanche.
- (131) CLOSE-UP OF NEAL AND COMANCHE  
Neal speaks:-  
Title "COMANCHE, YOU RIDE LIKE THE DEVIL TO THE "CIRCLE C" RANCH AT CASTROVILLE AND TELL THE FOREMAN THAT KING CALHOUN WANTS HELP."  
As Neal finishes Comanche scoots out. As he leaves Neal calls after him.
- (132) SHOT OF COMANCHE RUNNING FOR CORRAL  
He stops and turns as
- (133) CLOSE-UP OF NEAL AS HE SPEAKS  
title "TELL THEM TO COME HEELED."
- (134) SAME AS SCENE 132  
Comanche hears Neal and answers with a wave of his arm as he turns on a run for the corral.
- (135) NEAR RANCH BUILDING  
Link watches Comanche start for his horse.
- (136) CORRAL  
Comanche grabs up trailing rope on Pinto, throws hitch around horse, mounts and scoots off.
- (137) Link mounts horse and leaves.
- (138) FRONT OF RANCH HOUSE  
Neal mother and June. Neal takes hitch at his belt and with broad smile at mother, starts giving instructions as they enter house.
- (139) LINK ON TRAIL TO MILLER CAMP GOING STRONG

(140) EXT. TRAIL  
Comanche going like hell

(141) INT. RANCH HOUSE  
Neal and June at table as mother comes to them with an old rifle, a shotgun and a six-shooter and lays them on the table for Neal's inspection. Neal is using plenty of smiles to cheer them up, but at the same time he realizes the seriousness of their situation. He examines the guns critically as mother lays down two broken boxes of six-shooter and rifle cartridges and a part of a box of shotgun shells. June crowds in between mother and Neal and striking a military attitude salutes him and with a smile asks

Title "WHAT AM I TO DO?"

Neal looks down at her and replies:-

Title "THERE WILL BE PLENTY --- LATER."

This scene to be broken up with close-ups.

(142) 143 - 144 - 145 - 146 - to be used to break up 141

(147) EXT. TRAIL  
Comanche sizzling along.

(148) EXT. MILLER CAMP  
Link rides in, in rush dismounts as Miller and other two come to their feet.

(149) EXT. MILLER CAMP  
Link reporting to Miller, says:-

Title "THE TEXAN, CALHOUN, HAS TAKEN CHARGE OUT THERE AND HAS SENT TO THE "CIRCLE C" FOR MORE MEN."

Miller flies into terrible rage at this and

(150) CLOSE-UP OF MILLER  
As he raves, says:-

Title "BY GOD, I'LL SEND FOR MORE MEN."

- (151) MILLER'S MEN  
a little afraid to say anything and Miller goes on as he turns again to them
- Title "YOU FELLERS WANT THEM CATTLE, DON'T YOU?"  
Men hesitate then one says "yes." Miller says:-
- Title "AND I WANT THE GIRL."  
Miller's men enter into the spirit a little as Miller turns to one man says:-
- Title "HOW MANY MEN ARE THERE ACROSS THE LINE AT GREEK JOE'S?"  
Man replies:-
- Title "MUST BE AT LEAST TWENTY SINCE THAT PANHANDLE GANG WAS RUN ACROSS."  
Miller says:-
- Title "GET 'EM. TELL JOE TO HAVE ALL THE MEN HE'S GOT OVER HERE BEFORE DAYLIGHT THURSDAY MORNING."  
Miller continues with "get out" and the man gets
- (152) 153 - 154 to break up 151
- (155) EXT. MILLER CAMP  
As man starts to ride out, Miller stops him and says to all of them
- Title "AND I'LL GIVE A THOUSAND DOLLARS TO THE MAN THAT GETS KING CALHOUN."  
Miller's men have entered into the spirit now and all take his offer as man leaves. As man goes out thru narrow pass Miller quick and active now grabs a large Mexican sombrero from the leaning and tosses it to one of his men and starts to give him instructions to make up as a Mex and go to the ranch as a spy, altho we do not let the audience in on this FADE OUT
- Title KING CALHOUN'S HOME, THE CIRCLE C.
- (156) EXT. RANCH (Use the Burrell ranch)  
Fade in half dozen men busy in corral (branding if cattle are available.) Comanche rides into ranch dismounts at corral and starts to spill his information

- (157) CLOSE-UP OF COMANCHE  
as he throws out his chest and says:-  
Title "ME COMANCHE HORSE."
- (158) LONGER SHOT AS MAN NEAREST COMANCHE SAYS  
"The Hell you say" and in a spirit of fun turns to other  
boys and says:-  
Title "BOYS, MEET MR. HORSE."  
Other boys enjoy joke, laugh and boisterously acknowledge in-  
troduction. Comanche goes on to tell them that:-  
Title "KING CALHOUN SEND COMANCHE HORSE FOR GET YOU."  
At this the boys become interested and listen. As Comanche  
gives them the dope they scatter and start saddling etc., as  
we FADE OUT
- (159) FADE IN EXT. HIGHEST POINT NEAR RANCH  
Neal seated. His horse near him. Neal is watching. His at-  
tention is attracted by something down by the ranch house.  
As he looks
- (160) LONG SHOT OF RANCH FROM TOP OF HILL (in Iris)  
going toward the ranch house from brushy spot is Mexican  
mounted. (If possible, mount him on that little mule with  
a Mexican outfit) leading a packed Burro
- (161) HIGH POINT  
Neal suspicious of the Mex, mounts and
- (162) HIGH POINT  
Neal mounts and rides out toward Ranch house
- (163) EXT. RANCH HOUSE  
June at door calls her mother as Mex leading Burro rides up  
to the house. Mother (now dressed as woman should) comes  
to door and Mex speaks to her.  
Title "SENORA, A LONG WAY HAVE I COME. DIS ANIMAL HE NEED  
THE REST."  
To which kind-hearted "ma" says "why certainly help your-  
self." The mexican gets down as Neal rides up and dis-  
mounts near him.
- (164) CLOSE-UP OF NEAL AND MEXICAN  
Neal looks closely at Mex. (Mex made up pretty dark with wat-  
er color). Mex ducks his head on a pretext.

- (165) CLOSE-UP OF NEAL  
He looks quickly at girl and winks.
- (166) CLOSE-UP OF GIRL  
She sees wink but does not understand.
- (167) CLOSE-UP OF NEAL  
As he says:-  
title "DON'T BOTHER WITH YOUR ANIMALS, COMPADE, WE WILL  
TAKE CARE OF THEM FOR YOU. YOU WASH YOURSELF UP  
AND REST YOUR FACE AND HANDS."
- (168) SEMI CLOSE-UP OF NEAL AND MEX  
Mex still keeping his face from Neal. As Neal finishes title,  
he reaches bucket of water standing near basin on wash bench  
near door and pours water into basin.
- (169) LONGER SHOT AS NEAL  
almost commands girl to take the Mexican's mule to the barn.  
He does this so forcibly that girl starts to do so before she  
has time to think. At the same time, as he says to the barn,  
he makes a wide gesture with his arm which knocks the Mex's  
sombrero off. Neal starts to apologize as the Mex stoops to  
pick up his hat.
- (170) CLOSE-UP OF NEAL AS HE IS APOLOGIZING  
This shot over the Mex's back as he stoops over to pick up  
hat and as he speaks, Neal bends slightly over the Mex's  
back and looks intently at the back of his neck.
- (171) CLOSE-UP OF BACK OF MEX'S NECK AS SEEN BY NEAL  
The make-up is a little shy and shows a streak of white skin  
under the collar. Mex starts to rise.
- (172) SEMI CLOSE-UP OF NEAL AND MEX  
As Mex starts to rise, Neal jumps astride his back as he  
would mount a horse.
- (173) LONGER SHOT AS NEAL RIDES MEX  
With a twist he turns Mex around until his face is over the  
basin and freeing one hand, he stoops over and dips it into  
basin.

- (174) CLOSE-UP OF MEX FACE  
Neal's hand and basin. Neal's hand is in water and comes out full and proceeds to wash Mex's face. As hand passes over face, the make-up is seen to come off.
- (175) NEAL RIDING MEX,  
washing his face
- (176) GIRL HAS STOPPED  
watching Neal and Mex.
- (177) NEAL AND MEX  
Neal steps off of Mex and spins him around, looks into his face and says:-  
"I THOUGHT YOU NEEDED A WASH!"  
Mex's face is dripping color. He stands a second, then streaks for a gun in his shirt. Neal stoops, picks up sombrero and as Mex pulls gun, he throws hat striking gun as it is fired. Before Mex can fire again, Neal comes up under arm and twists gun from his hand and throws it aside. Another short hand fight after which Neal runs Mex off with
- Title "TELL THE MAN THAT OWNS YOU THAT HE HAD BETTER GET SOME BETTER MEN OR HE IS WHIPPED BEFORE HE STARTS."
- (178) 179 - 180 - 181 - 182 - 183 - 184 - 185 - 186 - 187 to break up scene 177.
- (188) MEX BEATS IT  
and Neal stampedes his mule after him.
- (189) EXT. ROAD NEAR RANCH  
The boys from the "Circle C" led by Comanche ride thru scene.
- (190) EXT. RANCH  
Neal quieting the excitement of "ma" and June when he looks off and sees
- (191) LONG SHOT OF EXT. RANCH  
Neal and women folks standing as in 190 when boys of the "Circle C" slide 'em to a stop and dismount. All trying to shake hands with Neal at once.
- (192) CLOSE-UP OF NEAL  
taking all the hands he can and trying to explain at the same time

- (193) LONGER SHOT TAKING IN CROWD  
Neal quiets boys and introduces "Ma" and June to the gang.
- (194) EXT. TRAIL NEAR RANCH  
Man who Neal has just run off ranch looks back toward ranch.
- (195) CROWD AROUND NEAR AND WOMEN  
Neal talking to boys quietly now telling them the situation
- (196) EXT. TRAIL  
Man watching ranch. Feels that he has something to report now, so mounts his mule and rides out.
- (197) CROWD AT RANCH  
Neal finishes his palaver and one of the boys suggests that they bring the cattle in where they can protect them but Neal vetoes this.
- (198) CLOSE-UP OF NEAL AS HE SAYS  
Title  
"NO, BOYS, THERE IS NOT MORE THAN A HALF A DOZEN OF THEM AND I WANT TO RUN THEM ALL OVER THE BORDER FOR KEEPS."
- (199) THE WHOLE CROWD  
Title  
listening and as Neal finishes one of them asks what he would suggest. Neal answers  
Title  
"WE WILL BUNCH THE CATTLE IN THE VALLEY AND US BOYS WILL SPLIT UP, HALF AT THE HOUSE AND HALF WITH THE HERD."  
The men all agree to this and as further plans are discussed FADE OUT
- Title  
AN ALIBI BEATS AN EXPLANATION.
- (200) FADE IN  
EXT. MILLER'S CAMP  
Several more men have arrived from across the line and the mouth of the draw is jammed with horses. Crowd of men sitting around as man who was run off the Jackson Ranch rides in on his mule. His make-up is ace deuce. Miller rises to meet him.
- (201) CLOSE-UP OF MILLER AND MAN  
Title  
As Miller looks him over and asks him "what the hell happened to you?" man very evidently lying, says:-  
"I GOT A DRINK OUT OF THE CREEK AND SMEARED IT."

- (202) CLOSE-UP OF MILLER  
as he squints one eye at man and says  
Title "YEAH! SMEARED THE CREEK! WHAT DID YOU FIND OUT?"
- (203) MILLER AND MAN  
As man tells him what he saw, Miller takes this with a sneering grin and turns to his men.
- (204) LONGER SHOT OF MILLER CAMP  
As Miller turns to men and with big laugh says "hear him, men?  
He says there's six of them." Men join in his laugh. FADE OUT
- Title THE FOLLOWING DAWN FOUND KING CALHOUN'S FORCES DIVIDED.
- (205) FADE IN INT. RANCH HOUSE  
Mother, daughter, Comanche and one of Neal's cowboys seated at breakfast table. Neal standing at window. Mother calls to him.
- (206) CLOSE-UP OF NEAL AT WINDOW  
Looking out turns as he hears mother's voice and exits toward table.
- (207) INT. HOUSE  
Taking in breakfast table. All seated as before. Neal comes to table. As he seats himself all watch him anxiously. Finally mother speaks. Asks if he saw anything.
- (208) CLOSE-UP OF NEAL AT TABLE  
Says seriously  
Title "NOT YET."
- (209) INT. HOUSE  
All at table as Neal speaks. All rather relieved. These scenes are played very quiet as if everybody were under a strain of waiting.
- (210) EXT. camp of neal's MEN ON HILLSIDE  
Men at breakfast of coffee and biscuits. Very small fire, three-fourths surrounded with blanket as if to shield it from view of the Valley. Coffee can on fire. One man on watch. Horses in brush.
- (211) EXT. ROAD  
Miller and his gang of twelve or fourteen men ride to foreground and Miller stops them by raising his hand. Men ride in close to him and stop

- (212) CLOSE-UP OF MILLER  
As he stops his men and they crowd in. Miller says:-  
Title "LINK, TAKE YOUR MEN INTO THE VALLEY AND START THE CATTLE FOR THE BORDER. ME AND MY MEN WILL GET THE GIRL."
- (213) SEMI CLOSE-UP OF LINK AND HIS GANG  
As they pull away from the others.
- (214) SEMI CLOSE-UP OF MILLER AND HIS MEN AS HE SAYS  
Title "IF THEY MAKE IT TOO HOT FOR YOU OUT THERE, CIRCLE BACK AND MEET ME AT THE RANCH HOUSE."  
Gang separate and exit in opposite directions.
- (215) INTERIOR RANCH HOUSE  
Folks rising from table. Neal starts inspecting barricades etc.
- (216) EXT. CAMP AS IN SCENE 210  
Lookout sees something and with a whispered warning crouches back of the brush. Others watch.
- (217) EXT. VALLEY AS SEEN FROM NEAL'S MEN  
Herd of cattle grazing as miller's men led by Link dash into Valley and half surround them and starts them off.
- (218) NEAL'S MEN MOUNT  
and take after rustlers. Firing.
- (219) LONG SHOT OF STAMPEDE WITH MEN CHASING
- (220) INT. RANCH HOUSE  
Neal inspecting defences as he hears firing.
- (221) INT. RANCH  
Close-up of Neal as he turns, listens a second, then says:-  
Title "THEY'VE STRUCK OUT THERE. LET'S GO!"
- (222) INT. RANCH HOUSE  
Neal's men dash out door. Neal lingers a moment to give hurried instructions to mother and daughter then he exits.

(223) EXT. HOUSE  
Neal's men mounted as Neal comes from the house. Mounts and rides out after them. Mother comes to door. Daughter to door with mother.

(224) EXT. BRUSH NEAR HOUSE  
Miller and his men watching the house. Miller shows great satisfaction as his plans seem to be working out very well.

(225) EXTERIOR  
Shot of fight between Neal's men and rustlers.

(226) INT. HOUSE  
Mother and daughter still in doorway. Mother comes from door and picks up gun.

(227) SHOT OF RANCH HOUSE DOOR  
June in door watching off where Neal went. Looks back into house, turns and runs off toward corral.

(228) INT. HOUSE  
Mother speaks to June and as she does not answer, she turns toward door, sees that June is not there. Rushes to door.

(229) BRUSH NEAR HOUSE  
Miller starts his men toward house.

(230) MOTHER IN EXT. RANCH HOUSE DOOR  
Mother in doorway looks off and sees Miller.

(231) MILLER AND GANG IN BRUSH  
As Miller sees mother and calls to his men to wait.

(232) MOTHER IN DOORWAY OF HOUSE  
She is carrying double-barreled gun. Fires.

(233) IN BRUSH  
Miller with his men. Halted by mother. Miller throws up his arm to protect his face as mother fires. One or two fire.

(234) TOP OF RISE NEAR RANCH  
Neal and his men hit top as Neal stops his horse, turns and sees

- (235) LONG SHOT OF RANCH FROM NEAL'S POSITION  
The smoke of one or two shots comes from brush.
- (236) TOP OF RISE  
Neal starts for house. His men have gone over rise.
- (237) BRUSH NEAR HOUSE  
Miller mounts, tells men to keep him covered.
- (238) CORRAL NEAR HOUSE  
June standing frightened.
- (239) MILLER LEAVES HIS MEN AND RIDES HARD TOWARDS GIRL
- (240) NEAL RIDING HARD TOWARDS HOUSE, FIRES
- (241) SHOT OF RANCH  
Taking in girl and Miller riding hard toward her. Miller's horse goes down (running' W) spilling Miller
- (242) EITHER CONTINUATION OF SAME SHOT OR SHOOTING OTHER WAY  
As Neal rides toward girl. Miller gets to feet, runs, Neal makes pick-up with girl and continues to house.
- (243) IF IT IS NECESSARY TO CUT THIS IN TWO, INSERT SHOT OF MILLER'S men firing at Neal.
- (244) CONTINUATION OF SCENE 242  
Neal rides to ranch house and into door.
- (245) INT. RANCH HOUSE  
As Neal rides in thru door. He dismounts after letting girl down, turns quickly to door and slams it shut. Throws bar in place and wheels to window. Fires (this is all done as he is giving orders to women folks to get under cover)
- (246) EXT. BRUSH  
Miller's men as Miller dashes to them afoot, slides in among them and yells.  
"I'VE RAISED THE ANTE, BOYS. HE IS WORTH TWO THOUSAND DOLLARS TO THE MAN THAT GETS HIM."  
As he finishes this, he and all men start firing.
- Title

- (247) INT. HOUSE  
Neal just placing either girl or mother under cover. He sides across floor, takes up position at window and fires. Neal fires fast and a little recklessly at first.
- (248) EXT. IN BRUSH  
Miller and men settling into cover and firing.
- (249) EXT. VALLEY  
Rustlers are driven away from cattle and Neal's men start to surround herd.
- (250) INT. HOUSE  
Neal firing. Mother loading and girl staying under cover. Passing guns etc.
- (251) EXT. RANCH  
Man sneaks to cover and carefully fires.
- (252) INT. HOUSE  
Bullet effect. Neal wheels to different point and fires.
- (253) EXT. AS IN SCENE 251  
Bullet effect. Man drops.
- (254) INT. HOUSE  
Neal turns from last shot and continues firing.
- (255) EXT. IN BRUSH  
Miller disturbed, gives men orders and they slide for horses.
- (256) INT. HOUSE  
Neal watching movements outside.
- (257) EXT.  
Miller's men mounted now starts to ride by or circle the house. Indian fashion.
- (258) INT. HOUSE  
Neal takes careful aim at moving object and fires.
- (259) EXT. HOUSE  
Men riding by. One of them falls from horse.

- (260) INT. HOUSE  
Neal fires again.
- (261) EXT. HOUSE  
Miller's men give this method up and take again to cover.
- (262) EXT.  
Miller calls his men to him. They keep up firing as they come. But stop as they gather around. Miller holds consultation.
- (263) INT. HOUSE  
Close-up of Neal as he watches the movements of gang outside. Suddenly is attracted to slightly different direction.
- (264) EXT. NEAR RANCH  
Men who were run away from cattle riding to reinforce Miller.
- (265) INT. HOUSE  
Close-up of Neal watching. He is worried as he looks back at mother and then over to daughter. Then back to exterior.
- (266) EXT.  
Reinforcements join Miller and Miller well satisfied now, starts giving orders as men take cover. Scatter them.
- (267) INT.  
Neal watches this and returns fire of gang then glances around the room. He is plainly worried and is figuring out a way to get word to his men. He looks back again at the girl then with last quick shot thru the window, he skids across the floor toward girl.
- (268) SEMI CLOSE-UP AS NEAL COMES IN TO GIRL  
He questions her about coat and bonnet. Girl looks around the room and answers "yes." She is mystified but as Neal orders her to get them, she slides away as Neal slides back to his position.
- (269) Neal slides into place and starts firing. Girl comes in, hands him or shows him coat and bonnet. She is standing in position to be seen from window.
- (270) EXTERIOR  
Miller taking careful aim.

- (271) INT. Neal jumps, grabs girl and whirls her to floor as bullet strikes him.
- (272) MILLER FIRES  
(This cuts into 271)
- (273) CLOSE-UP OF NEAL  
He has dropped gun and is huddled on floor clutching left upper arm.
- (274) INTERIOR  
Neal and girl.  
Girl believes he is hard hit. Neal looks toward her and smiles, tells her it don't amount to much.
- (275) EXTERIOR  
Miller with much satisfaction, believes he has got Neal. Calls to his men to follow him and he starts cautiously forward.
- (276) INTERIOR  
Girl tearing sleeve from arm. Neal picking up gun. Whims one out window.
- (277) EXTERIOR  
Miller's men stampede for cover.
- (278) INTERIOR  
Neal firing and girl bandaging arm.
- (279) VALLEY  
Neal's men have bunched cattle and are quietly waiting for Neal's return.
- (280) INTERIOR  
Girl bandaging Neal's arm. Neal watching and firing.
- (281) EXTERIOR  
Miller cursing his men and trying to drive them.
- (282) INTERIOR  
Bandage finished. Girl looks up into Neal's face as if for word of encouragement. Neal smiles down at her. A rather grim smile, then looking at the coat and bonnet (probs) He is recalled to thought of his men. He looks at mother (who

has been busily engaged thru all these scenes loading guns etc.) and with glance at girl he goes out toward mother.

- (283) EXTERIOR  
Miller and his men keeping up a slow fire.
- (284) INTERIOR HOUSE  
Neal comes to mother and as he lays his hand on her shoulder she looks up at him terrified.
- (285) CLOSE-UP OF MOTHER  
She looks up at Neal in terror and slowly holds out small handful of rifle cartridges. Says:-  
Title "BOY, THESE ARE ALL THAT'S LEFT."
- (286) CLOSE-UP OF NEAL AS HE HEARS MOTHER AND LOOKS DOWN AT HANDFUL of cartridges. He looks away from her in serious thought, then forcing a smile turns to her and says:-  
Title "I'M GOING FOR HELP."
- (287) NEAL AND MOTHER AS SHE HEARS HIM  
She clutches his hand in fear.
- (288) CLOSE-UP OF NEAL  
Reassures mother and says as he glances toward window  
Title "I THINK I CAN MAKE THEM FOLLOW ME."  
Neal finishes speech as he looks down at mother, then his knees turn till they rest on the girl.
- (289) SHOT OF GIRL FROM NEAL'S POSITION  
As she huddles back of her barricade
- (290) CLOSE-UP OF NEAL  
As he looks at girl
- (291) SEMI CLOSE-UP OF NEAL AND MOTHER  
Neal looking at girl. Mother looks at girl then at Neal and
- (292) CLOSE-UP OF MOTHER  
as she says  
Title "WHAT, IF THEY GET HER WHILE YOU ARE GONE?"

- (293) CLOSE-UP OF NEAL AS HE LOOKS AT MOTHER  
then at girl, then toward exterior. Looks back at girl
- (294) SHOT OF GIRL AS BEFORE  
looking up at Neal
- (295) CLOSE-UP OF NEAL  
as he turns from girl's direction back to mother. He slowly  
draws his gun. Looks at it, sees that it is empty. Runs his  
hand along his cartridge belt and takes out the only cart-  
ridge. Inserts it in gun. Closes gun and hands it to  
mother. Says softly:-  
Title "THEY MUSTN'T HAVE HER, MOTHER."
- (296) SEMI CLOSE-UP OF NEAL AND MOTHER AS NEAL HANDS GUN TO HER.  
Mother takes looks down at it then up at Neal. Neal slowly  
reaches out his hand and takes hers in firm grip, says:-  
Title "FAR BETTER THAT WAY, MOTHER, IF I DON'T COME BACK."  
Mother much effected by this, returns his grin, nods her  
head to him, then slowly lowers her eyes till they rest on  
the gun in her lap. Their hands part and Neal puts his arm  
around mother for a moment and with last word of encourag-  
ment he leaves her and goes over toward the girl.
- (297) SEMI CLOSE-UP AS NEAL COMES IN TO JUNE  
He starts to pick up clothes, trying to appear calm, he  
looks down at her
- (298) CLOSE-UP OF NEAL AS HE SAYS  
Title "I AM GOING FOR THE BOYS."
- (299) SEMI-CLOSE UP OF NEAL AND GIRL  
as she hears this. They gaze steadily at each other for moment  
then girl slowly takes his arm and draws herself towards him.  
They both seem to realize for the first time what they mean  
to each other. Girl shakes her head slowly and says:-  
Title "NO, KING, NOT WITHOUT ME."  
Neal draws the girl to him for second then
- (300) CLOSE-UP OF NEAL  
as he says:-  
Title "JUNE, THAT IS ALL I NEEDED TO MAKE VICTORY SURE."

- (301) SEMI CLOSE-UP OF NEAL AND GIRL  
Girl scared at the realization that he is going to leave,  
says:-  
Title "KING, THEY WILL KILL YOU OUT THERE."  
Neal smiles down at her and with great confidence says:-  
Title "NOT NOW, JUNE, OUR ONLY HOPE LIES BEYOND THAT HILL  
AND I'LL WIN THROUGH."  
Neal finishes speech and slowly takes her arms from him.
- (302) EXTERIOR  
Miller exposing himself to look around. He turns to his  
men and says:-  
Title "I GUESS WE GOT HIM. HE AIN'T SHOOTING."  
Some of Miller's men rise cautiously.
- (303) EXT. VALLEY  
Neal's men at herd.
- (304) INTERIOR  
Just a flash as mother throws door open and Neal rides  
through set, and out door with dummy in arms.
- (305) EXTERIOR  
Miller's men on their feet as Neal rides out of house. At  
first men duck, then start firing. Miller stops them with:-  
Title "DON'T SHOOT, HE'S GOT THE GIRL! CATCH HIM!"  
And Miller and his men rush for horses.
- (306) EXT. TRAIL  
Neal carrying dummy, rides through.
- (307) MILLER'S MEN MOUNTED RIDE OUT AFTER NEAL
- (308) INT. HOUSE  
Mother leaning against closed door, slumps to floor.
- (309) Neal leading Miller's men across country.
- (310) NEAL'S MEN AT HERD

- (311) Chase of Neal and Miller's men. No firing. Miller's men gaining.
- (312) ANOTHER ANGLE OF CHASE  
with Miller's men still gaining.
- (313) NEAL'S MEN AT HERD
- (314) Chase of Neal and Miller's men  
Men pretty close. Neal looking back.
- (315) CHASE  
As Neal nears camera he leans over and carefully drops dummy. After Neal drops dummy, Miller's men start firing but do not follow him beyond where he dropped it. As Miller's men pull up they fire out toward Neal.
- (316) SHOT OF NEAL  
going over top of rise with Miller's men in background firing.
- (317) MILLER'S MEN AT DUMMY  
Miller dismounts alongside of dummy.
- (318) MILLER ALONGSIDE DUMMY  
He stoops and discovers that it is not the girl. He rises with a curse and orders men back to ranch.
- (319) INT. RANCH HOUSE  
Girl and mother.  
Mother wounded. Girl at her side taking care of her.
- (320) EXT. WHERE NEAL DROPPED DUMMY  
Miller and his men mounted, wheel toward ranch.
- (321) NEAL'S MEN NEAR CATTLE  
They are on their feet listening. One says that he is sure that he heard firing. They are arguing about it.
- (322) INT. RANCH HOUSE  
Girl hears something, rushes to window.

- (323) EXT. FROM WINDOW (Iris)  
Distant shot of Miller and his men coming.
- (324) INT. HOUSE  
Girl turns from window and grabs gun (rifle) turns back to window and starts firing.
- (325) EXT. HOUSE  
Miller's men meet fire from house and scatter.
- (326) NEAL'S MEN IN FOREGROUND  
as Neal appears in back coming like Hell. Neal's men mount and ride to meet him. As they meet
- (327) CLOSED SHOT  
as Neal meets men and wheels with them towards ranch house
- (328) INT. RANCH HOUSE  
Girl firing as mother calls to her in terror.
- (329) CLOSE-UP OF TERRIFIED MOTHER  
as she calls:-  
Title "THAT'S THE LAST CARTRIDGE, BE CAREFUL!"
- (330) INT. RANCH HOUSE  
Girl turns to mother then turns quickly to window.
- (331) EXT. RANCH HOUSE  
Miller's men ride for house.
- (332) INT. HOUSE  
Girl fires last shot.
- (333) EXT. HOUSE  
as smoke from last shot comes from house. Miller's men waver a little then ride on.
- (334) EXT. TRAIL  
Neal and his men coming

- (335) EXT. HOUSE  
Miller dismounted alongside house, warns his men back as he says with evil smile:-  
Title "THIS IS MY PARTY, YOU FELLETS STAY BACK."
- (336) INT. RANCH HOUSE  
Girl against door as she feels Miller's weight hit.
- (337) EXT. RANCH HOUSE DOOR  
Miller forcing door.
- (338) INT. HOUSE  
Girl at door. Mother trying to rise. As Miller tries to force the door.
- (339) INT.  
Close-up of mother. As she tries to rise.
- (340) EXT. DOOR  
as Miller gets it partly open. Gets ready for the last final heave.
- (341) INT. DOOR  
as Miller hits it and it comes loose knocking the girl aside. And Miller starts in.
- (342) INT. HOUSE  
Close-up of mother tries to pull hammer back on gun.
- (343) INT.  
Miller and girl.  
Miller says:-  
Title "I SAID I WOULD COME BACK FOR YOU."  
As Miller finishes title, he reaches out for girl.
- (344) EXT. RANCH HOUSE  
Shooting by house. Some of Miller's men in foreground. Neal and his men appear in distance. Start firing. Miller's men attracted by firing. Look and stampede. Neal and his men come on. Neal leading them by quite some distance.
- (345) EXT. HOUSE  
Another angle for horse to go to window. Neal's horse makes jump to window and rest off men pass by, firing.

- (346) INT. HOUSE  
Neal's horse comes thru window. Neal bulldogs Miller from horse and knocks girl aside as mother fires. Neal and Miller to mat. Neal goes to mat with Miller and girl slumps to floor.
- (347) INT. HOUSE  
Neal and Miller fighting.
- (347-1/2) EXT.  
Neal's men heading Miller's men into pocket.
- (348) )
- (349) )
- (350) ) for fight between Neal and Miller.
- (351) )
- (352) )
- (353) EXT. NEAL'S MEN CORNER MILLER'S MEN  
and they start to give up.
- (354) )
- (355) )
- (356) ) For fight Neal and Miller
- (357) )
- (358) )
- (359) )
- (360) EXTERIOR  
Neal's men have Miller gang cornered and are tying them.
- (361) )
- (362) )
- (363) ) Fight Neal and Miller
- (364) )
- (365) )
- (366) )

- (367) NEAL'S MEN WITH MILLER'S STRUNG OUT ON ROPES  
start to drive them out toward ranch.
- (368) INT. FIGHT  
in which Neal finally lands KO As he does so, mother is  
on her feet leaning against wall.
- (369) )  
(370) ) To break this up.  
(371) )
- (372) CLOSE-UP OF NEAL  
as he staggers back against wall. He is dazed from the  
fight as he raises his head, he sees mother.
- (373) CLOSE-UP OF MOTHER  
against wall or table. She is staring at
- (374) IRIS  
Shot of girl as she lays on the floor.
- (375) CLOSE-UP OF NEAL  
as he turns and sees girl. He believes her dead and turns  
to the mother in horror.
- (376) CLOSE-UP OF MOTHER  
as she turns to Neal. Stammers:-  
Title "I----SHOT----AS HE ---- REACHED."
- (377) CLOSE-UP OF NEAL  
as he realizes what this means.
- (378) LONG SHOT OF ROOM  
as Neal and mother slowly go toward girl.
- (379) SEMI CLOSE-UP  
as Neal gets to girl and kneels by her side. Mother comes  
in back. Neal reaches down and takes her hand. Lifts it  
and the girl opens her eyes. Neal sees this and quickly  
slips one arm under her shoulders and raises her a little  
As he does so the girl becomes conscious and smiles up into  
his face. Mother drops to her knees by her as girl says:-

- Title** "IT WAS TOO MUCH FOR ME----- I FAINTED"  
 Neal and mother happy at this.
- (380) **EXT. HOUSE**  
 Neal's men drive Miller gang up to front of house. One of the men enters house.
- (381) **INT. HOUSE**  
 Folks in same position as Neal's man enters. Neal tells him to take care of Miller. Miller is coming to now and the man crosses over to him and jerks him over to door. As he goes thru door.
- (382) **CLOSE SHOT OF MOTHER, DAUGHTER & NEAL**  
 Girl is all right now, but is still resting in Neal's arm as Neal anxiously inquires of mother if she is hurt. Mother telling them she is not badly hurt as we FADE OUT
- Title** A MAN WINS A MOTHER AND A MOTHER WINS A SON.
- (383) **FADE IN**  
 Exterior front of ranch house, used as Neal's home. Mother in easy chair (she is semi invalid, recovering). Daughter seated near her as Neal rides up to porch and dismounts. Girl rises to meet him and he takes his place at her side.
- (384) **CLOSER SHOT AS NEAL SAYS**
- Title** "THE BOYS ARE BRINGING THE CATTLE OVER FROM THE OLD "76" THIS MORNING. I THOUGHT YOU MIGHT LIKE TO SEE THEM."
- Mother and daughter both a little excited at this. Mother rises from chair and is helped down steps by others and out of scene.
- (385) **ANOTHER ANGLE OF RANCH HOUSE**  
 Neal, mother and daughter come to foreground and look off.
- (386) Men bringing herd through. (If practical have this all done in scene 385)
- (387) Neal, mother and daughter watching cattle and talking excitedly. Girl clinging tight to Neal as he supports mother with his other arm.  
**FADE OUT**

---END---

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<https://hdl.loc.gov/loc.mbrsmi/eadmbrsmi.mi021002>



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